

INTRA MUROS//DÖRT DUVAR ARASINDA

by

S. ŞEBNEM ÖZBE ARIKAN

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INTRA MUROS//DÖRT DUVAR ARASINDA

APPROVED BY:

Faculty. Selim Birscl
(Thesis Advisor)

Assoc. Prof. Dr. Hasan Bülent Kahraman

Faculty. Murat Gcrmen

DATE OF APPROVAL:

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ABSTRACT

INTRA MUROS//DÖRT DUVAR ARASINDA

S. Şebnem Özbe Arıkan
M.F.A., Visual Arts and Visual Communication Design

Advisor: Selim Birscl

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This is a supplementary text that investigates the process of the exhibition, “Intra Muros//Dört Duvar Arasında” and can not be considered separately from it. This exhibition is an attempt to display the designated gender role of the women and the violence they face in domestic settings. The first chapter is devoted to the theoretical arguments on gender, male dominance, violence and subordination of women. The second chapter focuses on the development process of the exhibition. Finally, the last chapter analyses the pieces of works displayed in the exhibition. This exhibition could also be considered as an attempt to raise a voice against gender discrimination of the women.

Key words: gender roles, masculinity, femininity, male dominance, domestic violence.

ÖZET

INTRA MUROS//DÖRT DUVAR ARASINDA

S. Şebnem Özbe Arıkan
M.F.A., Görsel Sanatlar ve Görsel İletişim Tasarımı

Tez Danışmanı: Selim Birsell

Fall 2006

Bu, “Intra Muros//Dört Duvar Arasında” sergisini destekleyici bir çalışmadır ve sergiden ayrı bir metin olarak konumlandırılmaz. Bu sergi genel olarak kadına biçilmiş cinsiyet rolünü ve aile içinde karşılaştıkları şiddeti göstermeyi amaçlamaktadır. Birinci bölüm, cinsiyet, erkek egemenliği, bastırılan ve şiddete maruz kalan kadın, kavramları çerçevesinde teorik tartışmalara ayrılmıştır. İkinci bölüm, serginin oluşma sürecine odaklanmaktadır. Son bölüm ise sergiyi oluşturan objeleri analiz etmektedir. Bu sergi aynı zamanda cinsiyet ayrımcılığına uğrayan kadınların sesi olma girişimi olarak kabul edilebilir.

Anahtar Kelimeler: cinsiyet rolleri, kadınlık, erkeklik, erkek egemen, aile içi şiddet.

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INTRODUCTION

Women have traditionally been oppressed by men throughout the ages, firstly by means of religious beliefs, than by biological and finally through gender differences. Among the others, the socially and culturally designated gender roles seem to be the most important type of oppression of the women. As such, two different identities are constructed by determining the women as weak and the men as strong. Those constructed identities as femininity and masculinity differ women and men in terms of power relationship. The power which is assigned to men as physically and socially makes them to believe that they have the right of acting as a possessor and as perpetrators. Accordingly, the women are confined to the domestic sphere, thus to perform domestic tasks such as raising children, cooking and cleaning the house. The men as the economic provider of the household expect women to satisfy their demands (which include sexual satisfaction) and to be obedient servants. If the women do not keep up with the role designated for them than they become the victims of male violence.

“Intra Muros//Dört Duvar Arasında” attempts to look into the lives of women who are dominated and suppressed by men. Since women spent most of their time in the house in accordance with their designated gender role, the exhibition focuses on the lives of women in the house. The kitchen in the house is a special space since it is one of those places where women are expected to perform their role. The kitchenware also acquires significance for the purposes of this exhibition. The exhibition is composed by six pieces of work. While each piece exists on their own they also coexist in mutual interaction.

This supplementary text is organized in three main chapters. The first chapter attempts to set a theoretical background to the exhibition. The second chapter is dedicated to the development process of the exhibition. The earlier steps that are taken towards the realization of the exhibition are briefly explained in this chapter. The final chapter is

devoted to the exhibition itself. All of the six works are explained in relation to the context set by this supplementary text.

I- A THEORETICAL FRAMEWORK

NATURALNESS: GENDER AND GENDER ROLES

Since the Ancient Mesopotamia, the patriarchal social order has been transferred from one society to another and caused an unnatural distinction between the “men” and the “women”. Although, there is no biological inequality between the sexes the identities in due process are created as “femininity” and “masculinity”. The distinction created a hierarchy of the sexes where “femininity” is formulized as being the inferior. The definitions of the “male” and the “female”, which are considered as “gender” today, have been defined as being opposite to each other in the past. Accordingly the “men” were accepted as the exponent of civilization, intelligence and high culture which gave him a superior predominant role. On the other hand, the “women” were accepted as the bearers of the nature, body and the emotions.

According to Sherry Ortner’s (1974) argument, every known society identified women as being closer to nature than to culture. She showed that women were identified as such because:

1. woman’s body and its function . . . seem to place her closer to nature; 2. woman’s body and its functions place her in *social* roles that in turn are considered to be at a lower order of the cultural process than man’s; and 3. woman’s traditional social roles, imposed because of her body and its functions, in turn give her a different psychic structure . . . which . . . is seen as being closer to nature.¹

1 Rosaldo and Lamphere. *Woman, Culture, and Society*. Stanford, Calif.,: Stanford University Press, 1974, pp.73-74.

Sandra L. Bem (1993, p.1) claims that there are certain beliefs that determine the relationship between men and women throughout the history.² The first one is that they have fundamentally different psychological and sexual natures. Secondly, men are inherently the dominant or superior sex. And the third one is that both male-female difference and male dominance are natural. Until the mid-nineteenth century, this naturalness was perceived first in religious terms, then in scientific terms. Until the women's rights movement in the mid- nineteenth century, people did not see any inconsistency between commitment to equality and the denial of political right of the women. However, the first wave of feminist movement instituted women's basic political rights and clearly showed the inconsistency between ideology and the treatment of women.

The "naturalness" of sex and gender is a constructed ideology that is embedded into the Western cultures. According to American psychoanalyst Robert Stoller (1968), while sex is a biological concept, gender is a social construct which indicates the socially and culturally designated roles that men and women are to follow.³ It is a primary characteristic by which we organize our relationship with "the other", designate labor roles, assign social value and give privileges. In contemporary societies usually a dualistic gender system exists. The boundaries between what is perceived as masculine and feminine (physically, behaviorally, sexually) are clearly identified.⁴ (O'Toole and Schiffman, 1997)

R. W. Connell (1987) has built the concepts of *hegemonic masculinity* and *emphasized femininity* to refer to the commonly accepted and idealized notions of sexual character in any society. These idealizations are accepted as "normal" without questioning by the society. The form of masculinity (the hegemonic or controlling) involves the ability to be powerful, aggressive, rational, and invulnerable, to control oneself and others in a variety of social situations. Emphasized femininity is created as an opposite to masculinity

2 Bem, Lipsitz, Sandra. *The Lenses Of Gender : Transforming The Debate On Sexual Inequality*. New Haven: Yale University Press, 1993, p.1.

3 Stoller, Robert. *Sex and Gender*. New York: Science House, pp.9-10;cited in, Moi, Troil. *What is a Woman?and Other Essays*. New York: Oxford University Press, 1999, p.22.

4 O'Toole, L. Laura; Schiffman R. Jessica. *Gender violence: InterDisciplinary Perspectives*. New York: New York University Press, 1997, p. xii.

as emotional, nurturing, vulnerable, and dependent, sexually desirable and malleable, rather than controlling.⁵

Social conventions such as norms, values and beliefs that rely on a view of women as different from and inferior to men, determines the substance and borders of the several masculine and feminine roles. Those social conventions support the men's domination of women as natural. Male domination is a universally existing social phenomenon, which might of course be mistaken from the perspective of what is natural.⁶ (Beauvoir).

The women are expected to be fulfilled and satisfied through adopting the central roles of being a mother and a wife, and thus, must accept their subordinate role to men all in social, economic, religious and legal contexts. They must be subordinate first to their fathers, than to the other male members of the family and of course to their husbands. Their participation into public life or to have a place in the house is all bound to their obedience to the supremacy of the men. Thus, once they accept this supremacy, they can go to school, work or travel. Their economic activity is usually paralyzed by their designated roles as wives and mothers.⁷

The traditional role of the women are to raise their children, take care of the housework, and this is probably is a result of their biological difference than men. During the early 20th century in Germany what was expected from women was defined with the 3K's, Kinder, Küche, Kirche (raising children, cooking and attending the Church). Even in the relatively modernized countries of today still most of the domestic activities are naturally expected from women even in families in which both men and women work. Holding a full or part time job does not give women a privilege to run away from these duties.⁸

Sarah Sobieraj claims that gender roles are the product of society rather than biology. Media has a major role on socialization and the gender imagery on the television programs; especially in commercials; is unavoidably stereotyped. Boys are strong, independent,

⁵ *ibid.*, p. 8.

⁶ Moi, Troil. *What is a woman?: and other essays*. New York: Oxford University Press, 1999, p. 284

⁷ Adler, L. Leonore. *International handbook on gender roles*. Westport, Conn.: Greenwood Press, 1993, p. x.

⁸ *Ibid.*, p. xix.

athletic, in control of their environment, adventurous, and aggressive. Girls are giggling, gentle, affectionate, fixated on their physical appearance, and extremely well behaved. Gendering boys and girls cause the reproduction of the traditional gender roles and so that domination as standard components of masculinity and the reproduction of violence.⁹

In his study on domestic violence, Lee Bowker (1986b) focuses on the relationship between power and violence as components of the masculine ideal type. In his opinion, it is the cultural setting that continues to reproduce these roles and thus results in violence:

The abuse...continues to be encouraged and sustained by a masculine culture of dominance and violence which devalues women at the same time it glorifies masculine values such as toughness, emotional repression, and dominance enhancing behavior...much exposure to the masculine culture comes through everyday life...(p.39)

DOMESTIC VIOLENCE: THE RELATION BETWEEN GENDER ROLES AND MASCULINITY

‘Violence against women’, as a term is to be understood as

...any gender-based violence, which results in, or likely to result in, physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion, or arbitrary deprivation of liberty, whether occurring in public or private life. This includes, but is not limited to, the following: a. violence occurring in the family or domestic unit, including, inter alia, physical and mental aggression, emotional and psychological abuse, rape and sexual abuse, incest, rape between spouses, regular or occasional partners and cohabitants, crimes committed in the name of honor, female genital and sexual mutilation and other traditional practices

9 Sobieraj, Sarah. “Taking control: Toy Commercials and the Social Construction of Patriarchy” in Bowker, Lee H. (ed.). *Masculinities and violence*. Thousand Oaks, CA : Sage Publications, 1998. pp. 15-16.

harmful to women, such as forced marriages.¹⁰ (Recommendation Rec, 2002, 5 of the Committee of Ministers to member states)

Male violence against women is constantly defined as natural and universal results of the biological difference between men and women.¹¹ According to James Messerschmidt, violence by men in the family emanates from the domestic authority of men. It is closely connected to the traditional patriarchal expectation as:

“(1) that men are the credible figures within monogamous relationships

(2) the men possess the inherent right to control the relationships.”¹²

Violence in the domestic realm is one of the most solemn and extensive forms of violence against women. It is most often perpetrated by men against former or current intimate partners.¹³ In the last decades for the women who have been physically abused by men at home many things have both changed and stayed as it was before. Some were lucky to be supported by international women movements which challenged male violence. Some legal procedures has been established and several women rights NGO’s created gave legal advice and opened safe-houses for women who faced domestic violence. While for a large number of them, everything continued to be the same, in the good old traditional settings. Today it is a well known fact that many women are facing violence at home and usually men are the perpetrators. This violence occurs irrespective of the age of the perpetrators.¹⁴

A common type of domestic violence starts with intimidation, humiliation and threatening behavior. Isolation, manipulation and putting limitations on the other person are all considered as coercive action. Denial of economic freedom or involvement in taking

10 Council of Europe. *Stop Domestic Violence against Women*.
http://www.coe.int/t/dg2/equality/DOMESTICVIOLENCECAMPAIGN/Aboutdomesticvio_en.asp.

11 OToole, L. Laura; Schiffman R. Jessica..., p. 3.

12 OToole, L. Laura; Schiffman R. Jessica..., ‘Varieties of ‘real man’: James Messerschmidt p. 102.

13 Council of Europe. *Stop Domestic Violence against Women*.

14 Dobash, R., and Dobash, P. *Women Violence, and Social Change*. London; New York: Routledge, 1982. p.1

economic decisions is also another common pattern of violence. Usually physical violence is a result of several months or years of such suppression and intimidation.¹⁵

Levels of wife abusing is highest when the family norms are the most patriarchal (Yllo and Straus, 1984).¹⁶ It is a natural result of patriarchy and shows batterer's faith in male supremacy as the natural order. (Micheal Paymar and Ellen Pence, 1993)¹⁷ There are various methods to keep permanency of dominance over their wives. The most obvious one is battering which is a means of power and control. Other methods contain economic and emotional abuse, threats and coercion, social isolation, intimidation, using male privilege. Economic abuse takes form as taking her money or not allowing her to earn money; giving her allowance, and making her account for every penny she spends. Emotionally abuse comes forward with humiliating and verbally abusing her. Threats and coercion includes threatening suicide, making her engage in illegal activities and sexual coercion. Social isolation is set up by controlling whom she sees and talks to, where she goes, limiting her contact with her family and friends. Intimidation is created by destroying her property; hitting walls instead of her, giving her threatening and violent looks. Using male privilege in defining roles, taking major decisions, treating her like a servant are all examples of other methods of such intimidation.¹⁸

Interviews with wife beaters prove that their wives are perceived as not "performing well," and as not completing what her "essential nature" command. Women are exposed to male violence for not cooking up to standards, for not being subserviently obedient and respectful, and for not accomplishing or doing housework adequately. Consequently, she is exposed to male violence for not being a "good wife" (Ptacek, 1988). The perpetrators often argue that the privileges of male supremacy have been inequitably rejected by the women, because she is not obedient and hence, not obeying to his standards of "essential femininity". Another interview with wife beaters (Irene Frieze, 1983) clearly shows that the

15 Council of Europe. *Stop Domestic Violence against Women*.

16 Websdale, N. and Chesney, M. "Doing Violence to Women: Research Synthesis on the Victimization of Woman" in Bowker, Lee H. (ed.). *Masculinities and violence*. p. 57.

17 O'Sullivan, Chris. "Lady-killers: Similarities and divergences of masculinities in gang and wife battery" in Bowker, Lee H. (ed.). *Masculinities and violence*. p. 86.

18 *ibid.*, Bowker, Lee H. (ed.). *Masculinities and violence*. p. 86.

men have a natural right to batter their wives who disobey them.¹⁹ Dobas and Dobash (1984) also found that most domestic violence, in the form of beating, is precipitated by verbal argument depending on possessiveness and jealousy on the part of the husband and husband's demand relating to domestic labor and services. During an argument over such issues, if the woman tries to question his authority or challenges the legitimacy of his behavior or even she speaks for oneself, the men were most likely to become physically violent. In such circumstances, the perpetrator penalizes his wife for not accomplishing sufficiently her "essential" duty and for challenging his dominance. The offender believes that he has a natural patriarchal right to punish "his women" for her alleged wrongdoing.²⁰

19 Messerschmidt, James. "Varieties of real man" in OToole, L. Laura; Schiffman R. Jessica., p. 103.

20 Ibid., p.103

II- TOWARDS THE EXHIBITION

When I first started to think about my work I did not of course had all these ideas in my mind or did any reading on the issues of gender, masculinity, femininity, domestic violence, etc. The theoretical framework that is framed above was shaped as I proceeded with my work. At first the only thing I had in mind was to work on something related to women. My first idea was to work on something that the women liked, but something that also showed their hopelessness and designated gender roles. Therefore, I came with the idea that ‘something’ might be an object that plays a central role in the daily lives of the women. This could be a utensil from the kitchen or a piece of cloth that the women wore. Eventually, I decided to work on the coffee cups and fortune reading. The coffee cup, in my opinion, was a good object both to remind us the designated gender role of the women and their hopelessness. The fortune telling, and usually telling about positive happenings in the future shows us that at least in the coffee fortunes the women are seeking for hope. I also believe that what they read in the coffee cups are also related with their life, hopes, expectations and fears.

The video I made with four married-women while they were casting lots from the same coffee fortune (Figure 1-4) opened new venues for me to think about women and their sufferings. All of them showed concern about whether the video would be shown in public or not. This common worry of the women was shaped by their fear of their husbands. They did not hesitate to state that if this was founded out by their husbands they could be beaten up if not killed. Three of them made positive fortune telling about love, business, and money. The other one who stated openly that she is beaten by her husband, did not have any idea about fortune telling but she kept saying ‘something very bad would happen’. There was no trace of any hope in her words. This project made me think about the fears of

women of their husbands. I also started to think and read about domestic violence and wife beating.

In the mean time, I continued to look forward to other objects that women use. The works that I created with paper towels were shaped during this time. Paper towel is a utensil which is used quickly and trashed away like many women. On the other hand it is white and soft that refers to women as innocent and fragile. I made several paper towel works. In the first one, I printed a series of women faces on several pieces of paper towels (Figure 5-15). The faces were chosen from dummy photographs that I have taken. They turned out to be extremely impressive and dramatic and also fragile like the real women. The second work was the printing of a single woman's face on paper towels. This time however, the woman's face was divided and printed on 56 pieces of paper towels. The parts when combined together created a new whole (Figure 24, 25). Both of the paper towel works were first ruffled and then were plastered to a wall. The third work consisted of 132 pieces with an erotic image which is taken from a porn web site. The image displays a sexual intercourse (where man seems more active than woman) without showing their sexual organ. This work presented to the viewer, the woman as a passive sex object who can be thrown away as a paper towel (Figure 26). Finally, I hung 10 rolls of paper towels almost from the ceiling down to the floor, which had women's hands printed on them. With the paper towel works that I have created, I was referring to the role of women as a housewife and a sexual partner (Figure 27-30). The main idea was to show how men use the woman as a sexual object, get rid of them as if they are a piece of paper and taking women as an "object" rather than "subject".

For a while, I was interested in different kinds of marks and stains on the towels. Then I sprayed water on some of the face series and printed their watery marks on other towels (Figure 17-21). The result was not satisfactory since the marks were not easy to see. Keeping one of the most important domestic duties of the women (cooking) in mind I started to use food extracts on the towels. The kitchen during this time became my laboratory while creating different colors by crushing, blending different kinds of food. This attempt also failed because of the softness of the towel. I also painted a portrait of a woman through using vegetables, olives, cheese, etc (Figure 22). Playing in the kitchen also attracted my interest into the dishwashing gloves. When I checked the shelves of the

department store I came across operation gloves. I started to think about them. Operation gloves in a department store at first did not make any sense. Later I realized that these were used by women when cutting onions and garlic. They were a means of protection against bad odors. I tried to make an installation through blowing up around 700 of them. (Figure 31,32). It failed because they did not stay as erect as I wanted them to be. Finally, I created a kitchen apron and some kitchenware by using foil (Figure 33, 34) This work and my curiosity in the kitchen in a way paved the way for the creation of the two of my exhibition works: “Ah deme, Oh de!/don’t say Ouch, say Oh!” and “Mary’nin Zırhı/Mary’s Armour”.

III- THE EXHIBITION: INTRA MUROS//DÖRT DUVAR ARASINDA

Intra Muros//Dört Duvar Arasında is an exhibition that is concerned with women and women's life in private sphere (home) where they are faced with male oppression. The issues related with masculinity/femininity distinction, the designated gender roles, and the domestic violence directed at women is the focal point of this exhibition. The kitchen, where women spent most of their time to fulfill their "designated duties" is taken as a gendered domestic space. This domestic space is also an identifier of the women's role as a housewife. Within the context of this exhibition, the ordinary kitchenware as evocative items turns into works of art which represents the designated gender roles. While each piece exists on their own they also coexist in mutual interaction.

The corkscrew is an object in the kitchen which differs from other objects used by housewives. It is used to open a bottle of wine which requires strength in pushing, twisting and pulling. Hence, this object is used mostly by men rather than women. "Ah deme, Oh de!/don't say Ouch, say Oh!" is constructed as a piece of work to represent masculinity (Figure 38). In this context, it is a phallus which creates inevitable connection between male sexuality and power. Male sexuality both physically and symbolically lies in the phallus. It is a potent symbol of the male and the erotic pleasure unless the man is impotent. It represents power and aggressiveness and signifies hegemonic masculinity and male domination on women in private life by highlighting the designated role of women as subordinate sexual partner. The movement of the "Ah deme, Oh de!/don't say Ouch, say Oh!", "the drill" and the sharp end of it further emphasizes its aggressive nature. As a symbol of masculine power, the phallus is also materialized as a hidden threat to the women as a weapon of destruction. It is a violent threat both physically and sexually, and also psychologically.

In the video installation, “mutfakta/in the kitchen” the corkscrew again appears as a representation of masculinity but not as a signifier of control and order over women this time (Figure 39,40) The woman is shown in the kitchen dressed in her kitchen aprons. She acts as a housewife by positioning herself in front of the sink while doing one of her casual duties such as wiping dishes and other stuff. Suddenly, she gives up wiping and sits down and starts to think while smoking. She is focusing on her own thoughts and feelings and interrogates both herself and her life as a housewife. She looks around and plays with kitchen utensils. She does not show concern for the knife at all but seems to have found what she was looking when she gets the corkscrew in to her hands. This time, she is the armed one. She pushes twists and pulls it. Even though, she is hurt while playing with the corkscrew she keeps trying to give a meaning to it. Therefore, in a way she experiences the feeling of having a phallus as an aggressive tool that establishes control and power over the women. After she is done with it, she throws it on the table with boredom and walks away from its violent masculinity.

While the “Ah deme, Oh de!/don’t say Ouch, say Oh!” is considered as being the signifier of masculinity and power, “Mary’nin Zırhı/Mary’s Armor” is created as the signifier of femininity (Figure 35-37). This femininity however, is less vulnerable or malleable as defined by the commonly accepted gender roles. It has some strength and power to resist. The kitchen apron is a housewives’ uniform which protects their clothes from any damage while they are cooking or cleaning. The “Mary’nin Zırhı/Mary’s Armor”, however, is designed as an armor to shield male violence. The front side of the work resembles a “grater”, and this actually gives it the shield function. It functions as a physical barrier between the inside, the world of women, and the outside, the world of men. The barrier, however, also indicates that the women who hides behind the “Mary’nin Zırhı/Mary’s Armor” are still fragile.

Mortar is another object used in the kitchen for crushing and breaking some food into pieces. The “vur davula tokmağı/ hit the drum with the pestle” which is made of brass, represents the grinding vessel as feminine and the pestle as masculine (Figure 41, 42). Pestle is taken as a phallus and grinding vessel taken as a vagina. At first glance, it seems to signify sexual intercourse but it is more related to the repression of women under male

dominance. Hitting and crushing by the pestle as an act turns into the oppression of the women as an individual.

Women at home have essential duties and they are punished by men for not accomplishing them sufficiently. Time has an important role in women's life especially when linked with the duties they have to perform as a housewife. The duties of a housewife are time bound. Welcoming the husband from work, preparing the food ready, looking beautiful are the duties that women has to take time and timing into consideration. As such time becomes a threat for the women. If she does not prepare and serve the meal or she is not at home on time, it will be her punishment time. She has to be like clockwork. "akşamüstü/nightfall" is created to represent the time bound depression that a woman faces at home (Figure 43). The work with its four columns and glass side panels resembles a house and thus the isolation of women from the outer world. The hourly chiming of the pendulum clock (an item representing domesticity) reminds her, the duties she has to fulfill, and the swinging of the pendulum (knife) the threat that is posed by her husband.

No woman likes to be threatened, beaten up or in general to live under male domination. However, they still continue to live with them. Running away from this torturing life is not easy. There are many reasons to stay and stand that violent relationship. Leaving behind their children and the possibility of not seeing them again might be a reason for them to stay. Or sometimes the women themselves may believe in the traditional roles designated for women. But the most important of all is the fear of falling into the hands of their husbands and to be exposed to even harsher oppression and violence than before. They might even be killed.

Against all the reasons or fear of the women not to leave their husbands "Evim Güzel Evim/Home Sweet Home" is designed for women who decide to run away (Figure 44, 45). It is an exit plan in case of an emergency for her safety. Step by step, it explains what she has to do. The men according to the "Evim Güzel Evim/Home Sweet Home" is seen as an unauthorized person and thus excluded from all stages of the run away. The escape starts from the kitchen as the floor map indicates. Other exists are also highlighted with red arrows. In the front cover of the card, the woman is shown in the kitchen while she is preparing for the escape. She breaths deeply and smokes to relax. She leaves some food (indicates that she is still in a housewife role) for her husband. She turns on the taps (for

detaining her husband with a problem so that she can escape). On the backside of the card, she gets the key of her chastity belt and takes it off (implying that she is not a sexual partner anymore). Finally, she takes off her kitchen apron (she is not a housewife anymore), takes her handbag and children and leaves as a woman and mother. The “Evim Güzel Evim/Home Sweet Home” is displayed in a dish drainer in the exhibition, another tool from the kitchen. The idea to display it as such is to make women to have easy access to the piece, since they may also be spending most of their time in their kitchen and may need evacuation. The visitors of the exhibition, especially the women, are expected to take a copy of the “Evim Güzel Evim/Home Sweet Home”, and thus, to put themselves into the shoes of a suppressed housewife.

CONCLUSION

The exhibition *Intra Muros//Dört Duvar Arasında* is an attempt to critically look into the designated gender role of the women. The male dominance over the women is reproduced through the use of specific kitchenware within the exhibition space. Both “*vur davula tokmağı*/hit the drum with the pestle” and “*Ah deme, Oh de!/don’t say Ah, say Oh*” are focused on the phallus as a representation of the male dominance over women. The sharp end of the “*Ah deme, Oh de!/don’t say Ah, say Oh*” and its harsh movement and the pestle of the “*vur davula tokmağı*/hit the drum with the pestle” symbolizes the extent of the hegemonic masculinity and its destructive nature. “*mutfakta*/in the kitchen” on the other hand shows how a woman become conscious of the “dirty” power of a phallus, which men builds upon their dominance over the women. The “*Mary’nin Zırhı*/Mary’s Armor” symbolizes both the vulnerability of the women and their urge to stand against this domination. “*akşamüstü*/nightfall” sets the time frame of the suppression of the women and displays the threat posed by the male perpetrator. Finally, “*Evim Güzel Evim*/Home Sweet Home” shows to the women how to escape from this violent domestic life. As a result, the *Intra Muros//Dört Duvar Arasında* exhibition has been a modest attempt to raise a voice against gender discrimination of the women.

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APPENDIX



Figure 1

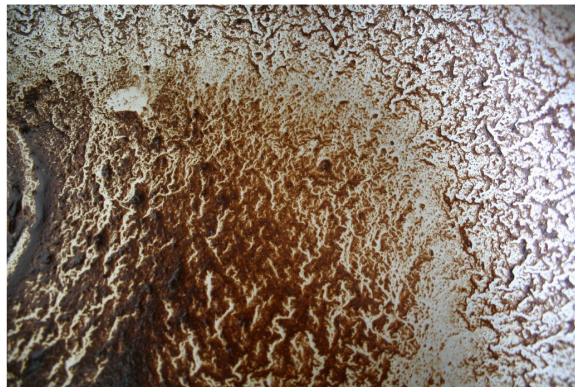


Figure 2

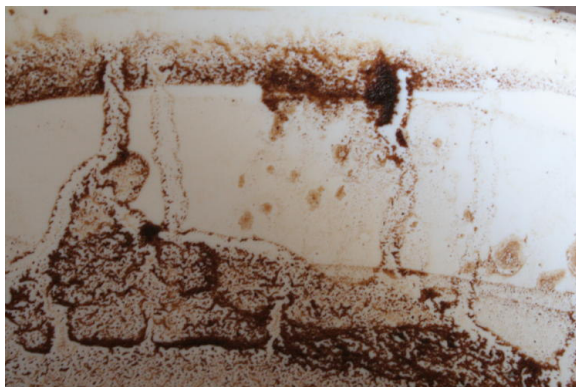


Figure 3



Figure 4

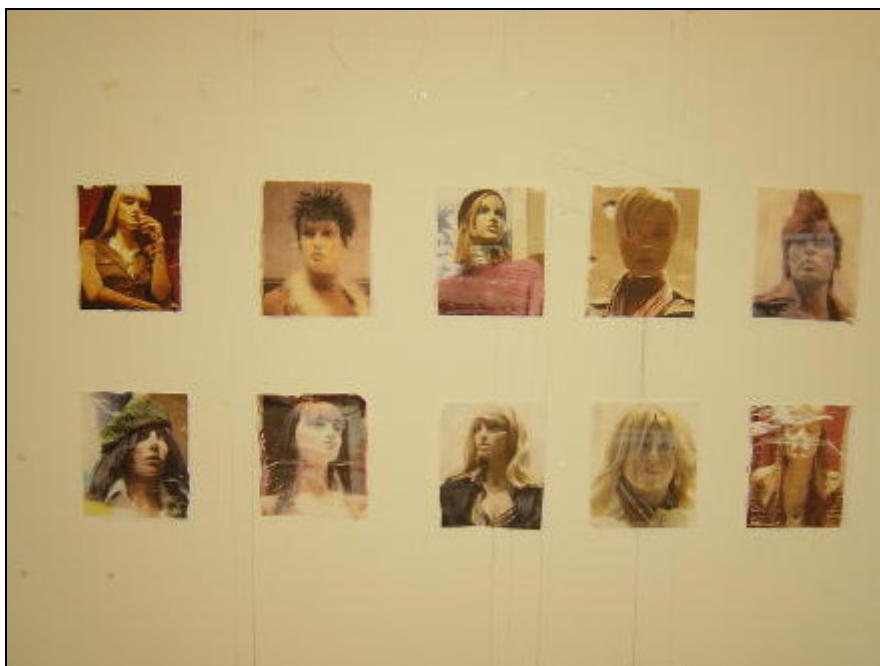


Figure 5



Figure 6



Figure 7



Figure 8

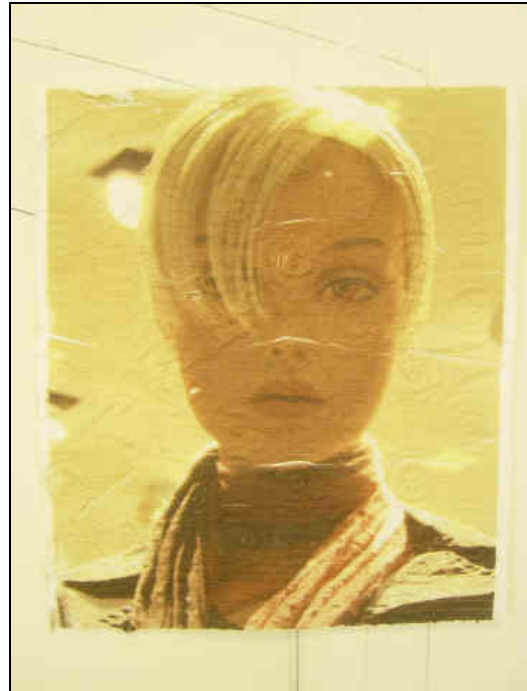


Figure 9

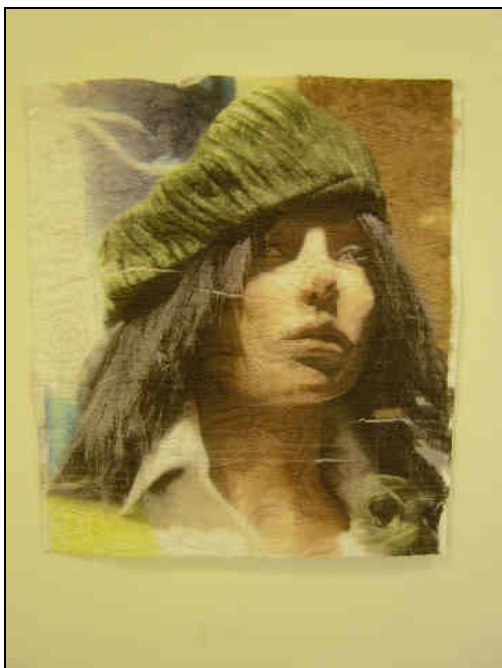


Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25

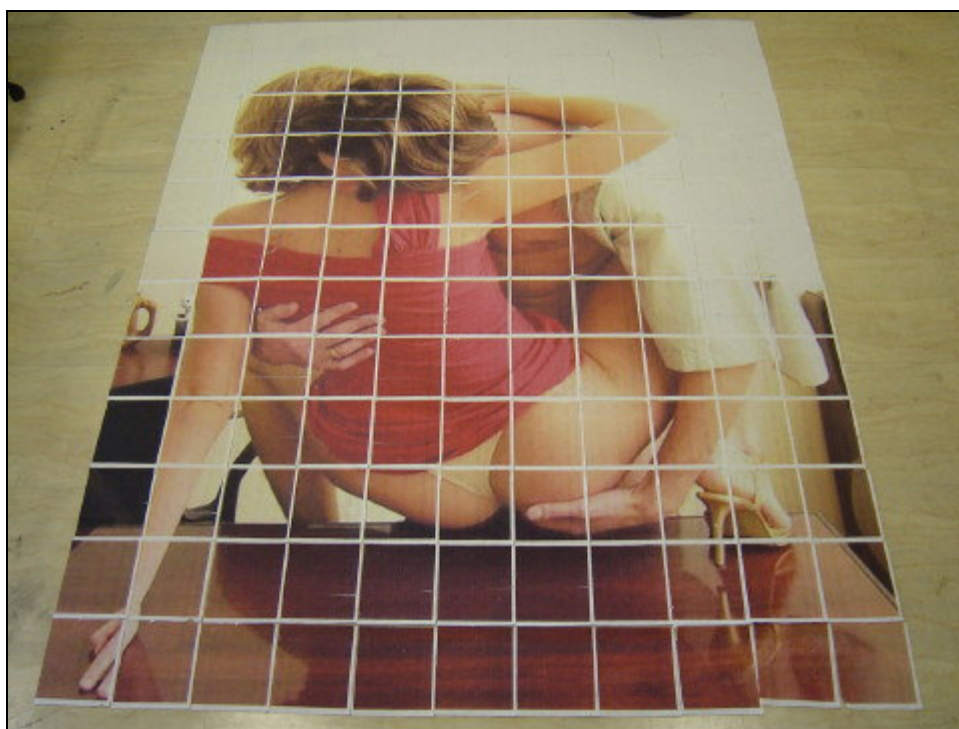


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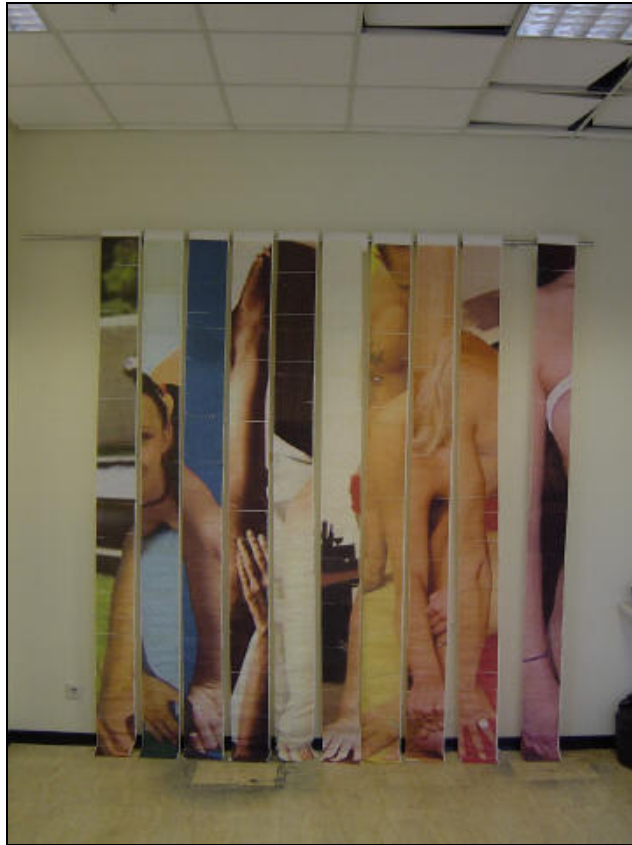


Figure 27



Figure 28



Figure 29



Figure 30



Figure 31



Figure 32



Figure 33



Figure 34



Figure 35

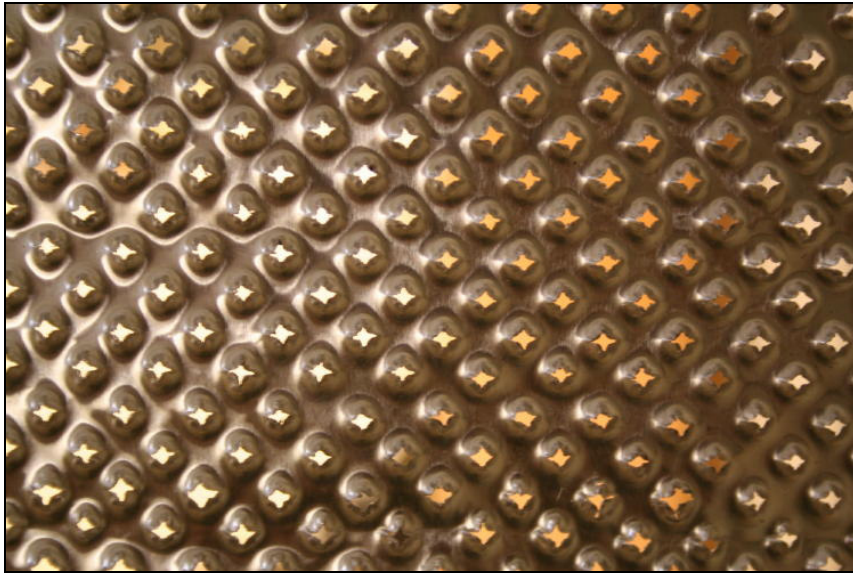


Figure 36

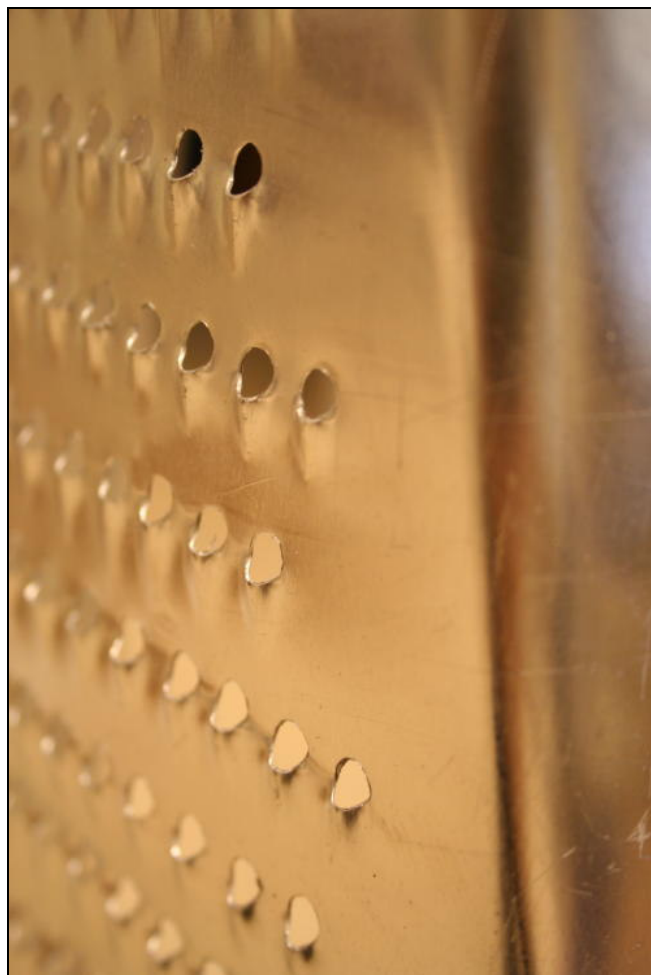


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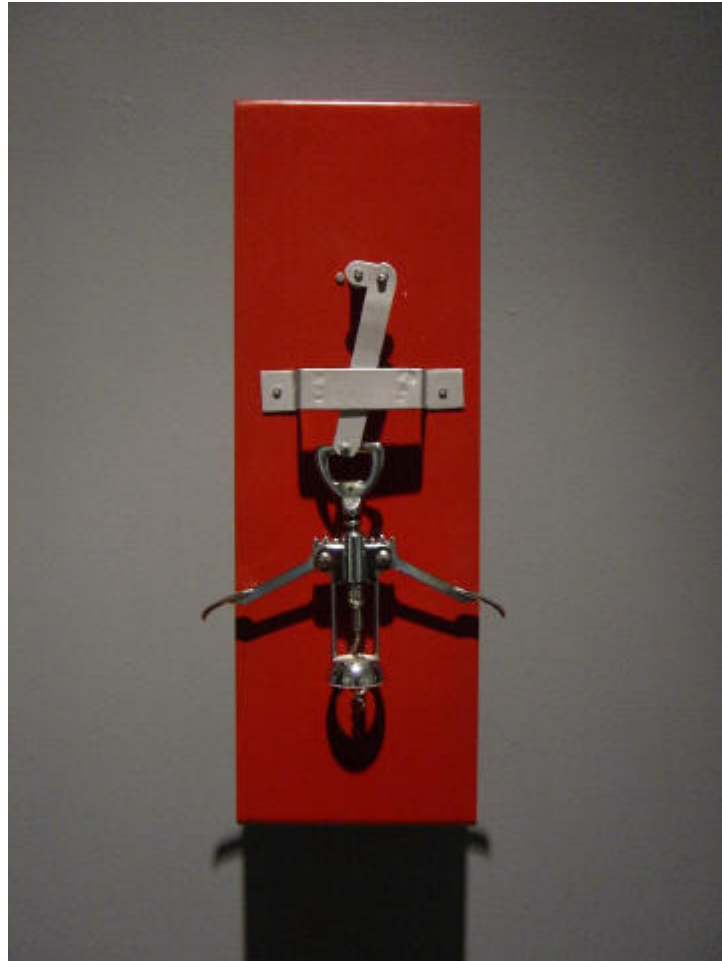


Figure 38



Figure 39



Figure 40



Figure 41



Figure 42

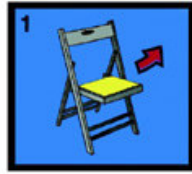
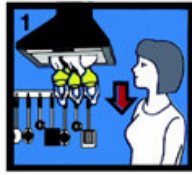
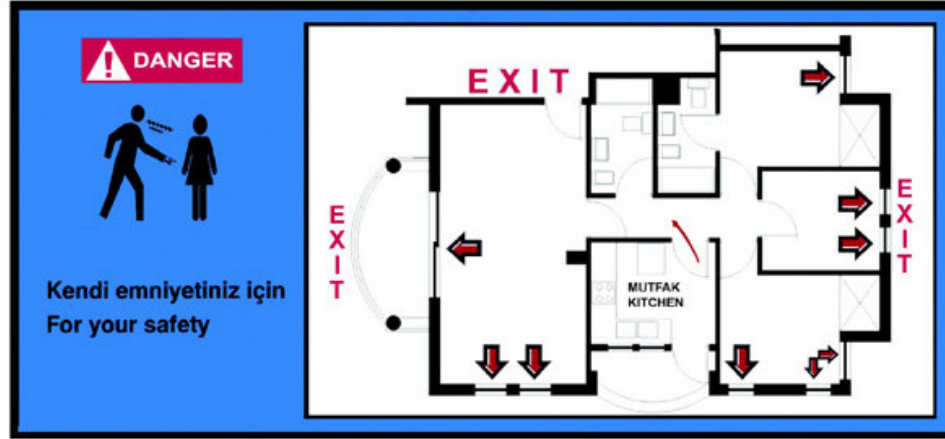


Figure 43

**EVİM GÜZEL EVİM
HOME SWEET HOME**



D/12

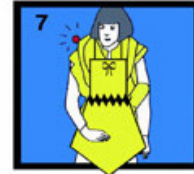
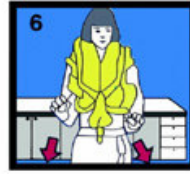


FLOTATION CUSHION

YÜZER MİNDER



CAN
YELEĞİ
LIFE
JACKET



PLEASE DO NOT REMOVE THIS CARD FROM THE KITCHEN.
LÜTFEN BU KARTI MUTFAKTAN ALMAYINIZ.

Figure 44



Figure 45



Figure 46



Figure 47



Figure 48



Figure 49



Figure 50

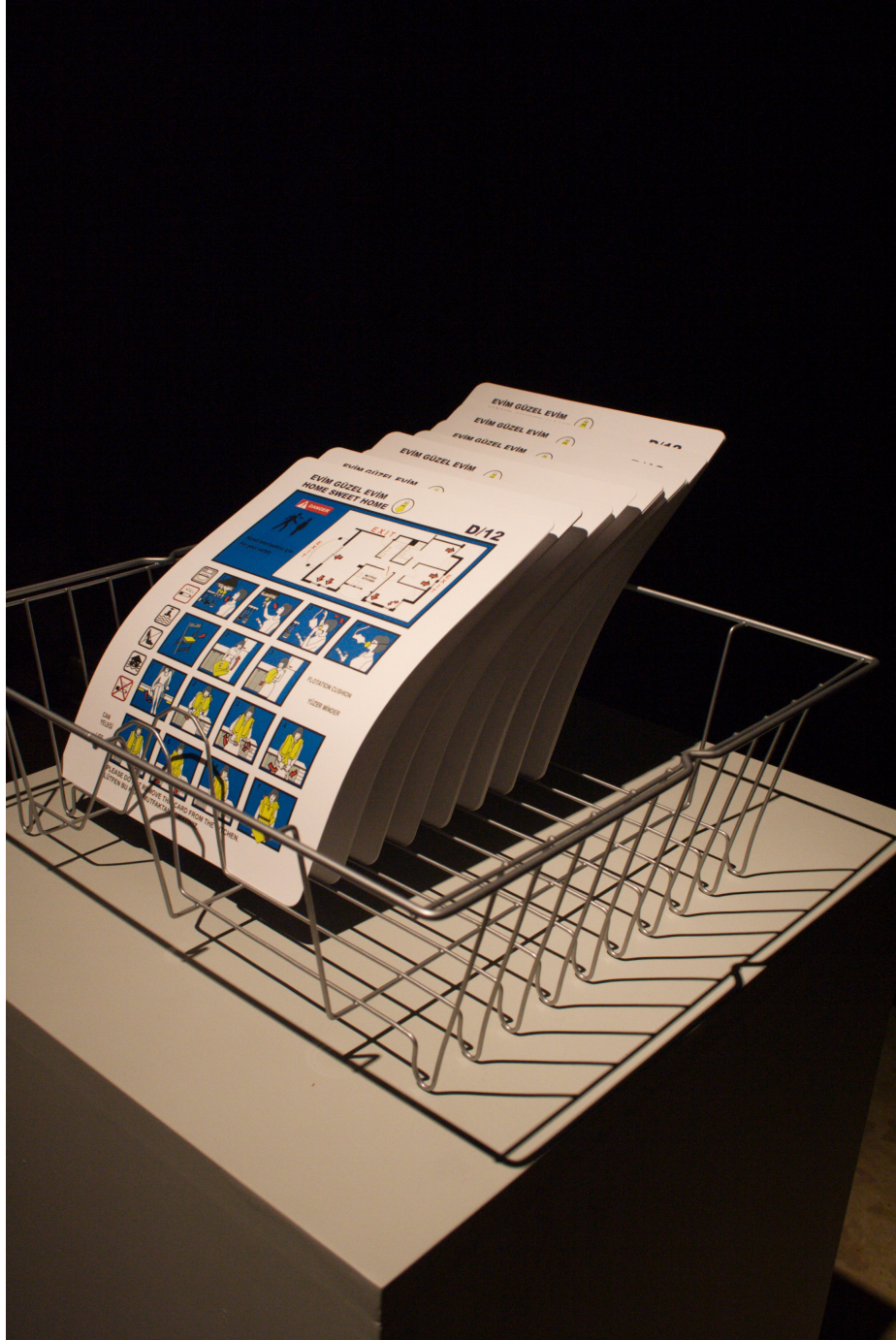


Figure 51



Figure 52



Figure 53



Figure 54



Figure 55



Figure 56



Figure 57



Figure 58



Figure 59

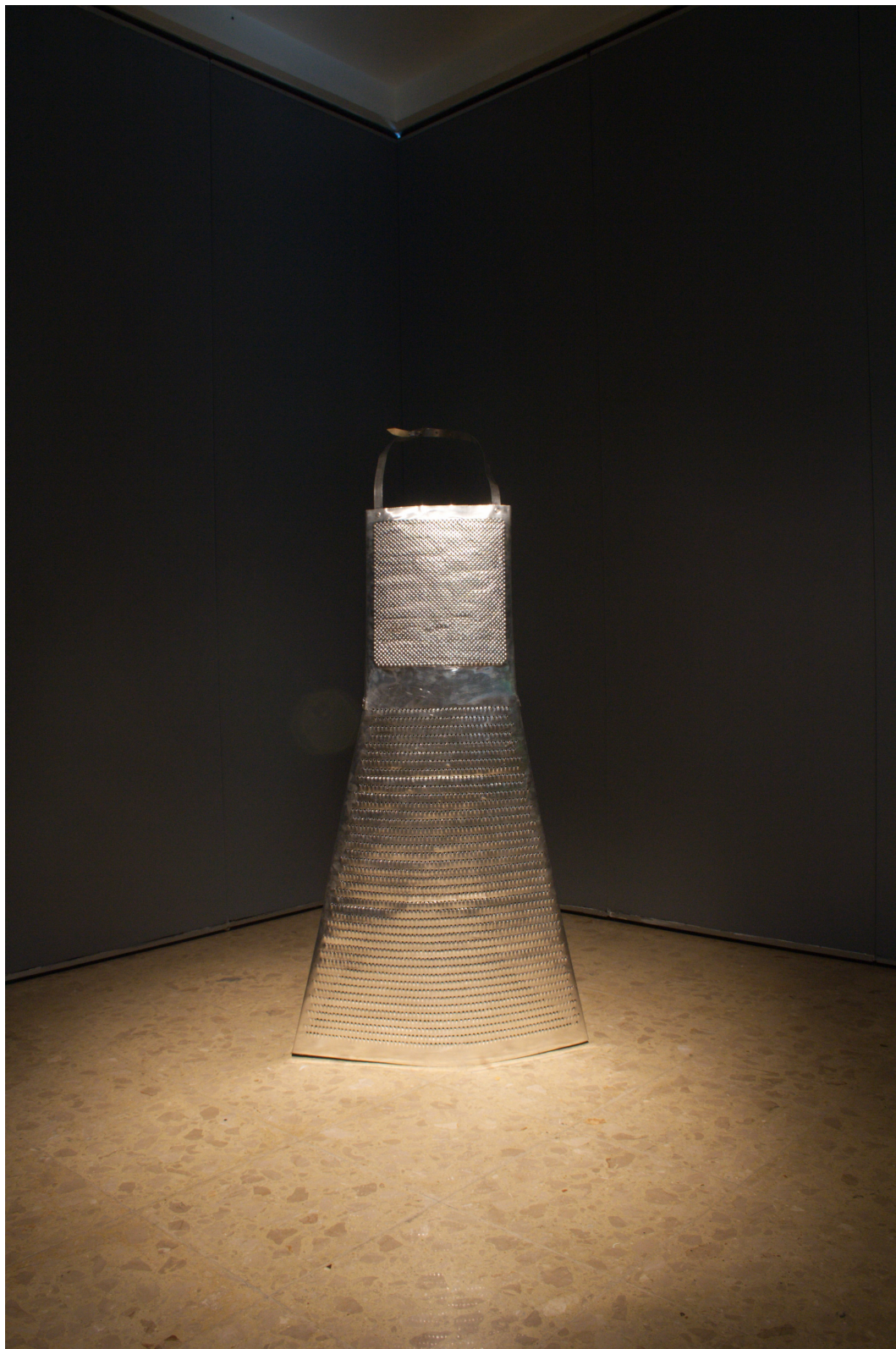


Figure 60



Figure 61



Figure 62

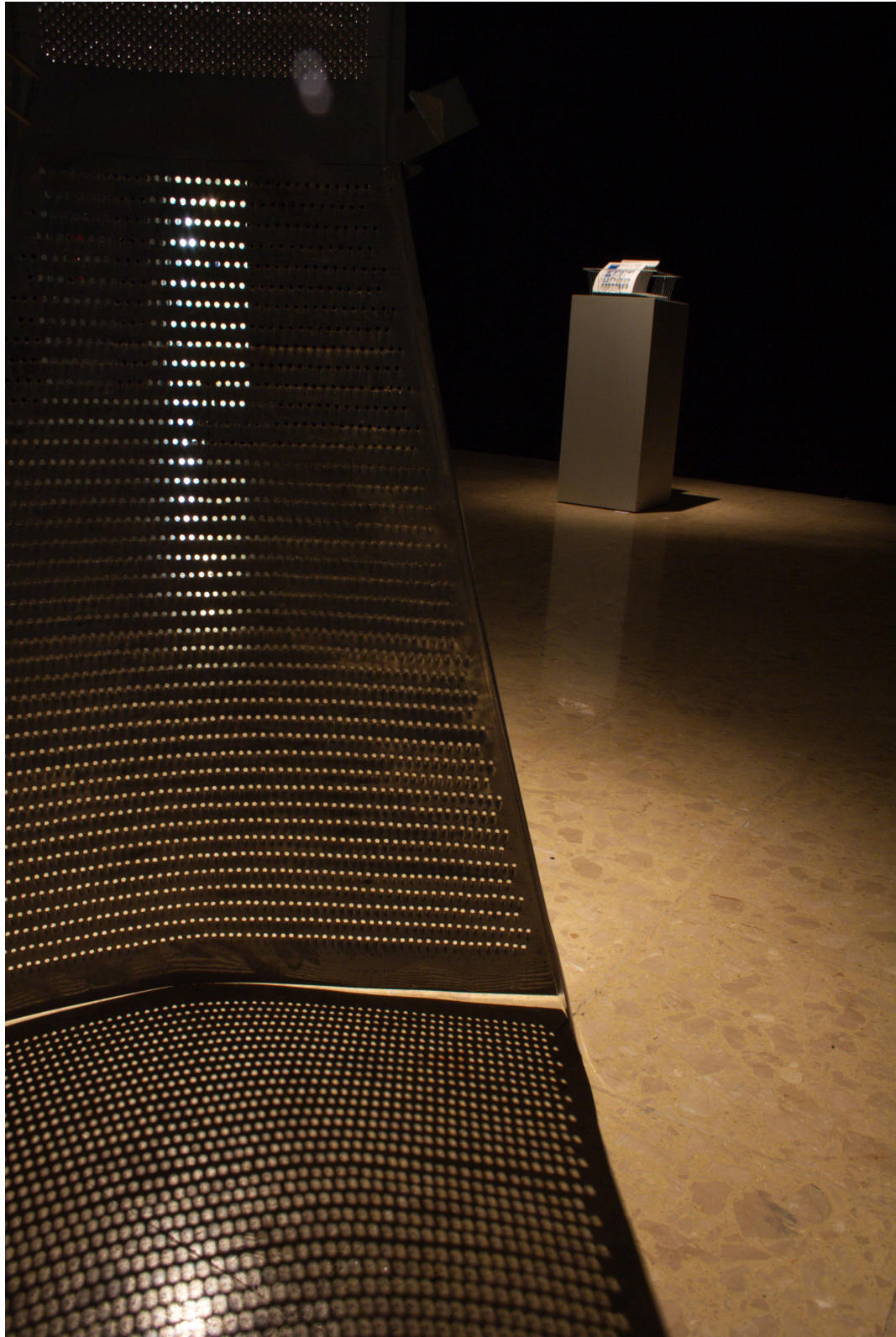


Figure 63



Figure 64



Figure 65

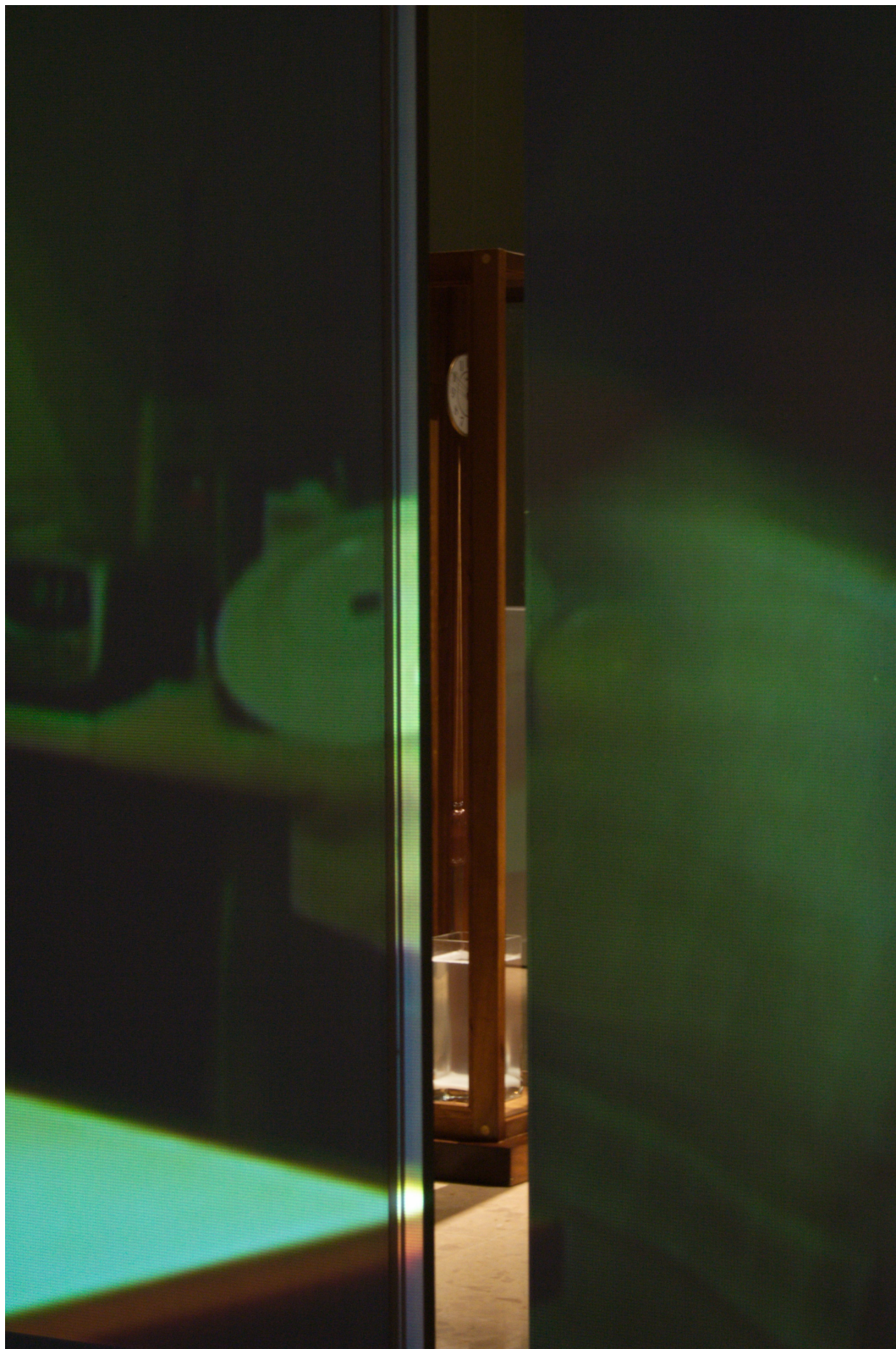


Figure 66

PRESENTATION CD

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